

the most fanciful ideas of their connection with decency. The history of dress throws an interesting side-light upon human character.

Amongst the richer classes of Europe there has been, during a thousand years and more, a desire for change which has led to increasing alterations of fashion. Until recently the poorer classes were content to wear a customary dress. In India fashions have hardly changed during many centuries.

There are tribes with some pretensions to culture and much skill in handicraft and agriculture that have remained ignorant of the art of writing until they learnt from Christian missionaries that they might express their language in Roman characters. Yet pictorial writing appears to be an obvious development of such elementary acquaintance with drawing as is possessed by most savages. It seems easy to represent the idea of a house by a rough picture of one, and it is surprising that the art of writing pictorially—or ideographically—did not become as widespread as the use of fire or of the loom. It was the idea upon which Egyptian hieroglyphics were elaborated : they were eventually turned to express syllables or letters, but continued to be used ideographically until classical days. The cuneiform characters of Mesopotamia were similarly of pictorial origin. The natives

of North  
and South America were familiar  
with the use  
of pictorial writing ; and in the Bolivian  
museum  
at La Paz there is a parchment, of  
comparatively  
recent date. on which Indian hands  
have repre-  
sented pictographically so abstruse a  
subject as  
the tenets of Christianity. Ideographs  
are still  
used by the Chinese. and in a less  
degree by the  
Japanese. They have one great  
advantage:

<sup>1</sup> As also the inhabitants of Scandinavia during the  
Bronze age.